



SECRET TUNNELS OF THE GIZA PLATEAU

An Interview with Boris Said
by Kenneth and Dee Burke
of Leading Edge Newspaper

Boris Said took part in writing and producing the Emmy Award-winning NBC-TV feature documentary, *The Mystery of the Sphinx*, hosted by Charlton Heston.

The documentary focused on the

research of John Anthony West, which suggests that the "water weathering" on the Sphinx indicates it is much older than previously believed.

Boris also produced a documentary, *Secret Chamber*, about the alleged room under the Sphinx, identified during research for *Mystery of the Sphinx*.

Before becoming a documentary filmmaker, Boris was a champion auto-racer and the US bobsled team driver in three Olympic Games.

some well-meaning and some not-so-well-meaning people who are trying to get to the bottom of the Atlantis legend.

Specifically, my ex-partner John Anthony West, as well as Robert Bauval and Graham Hancock who have both written wonderful books, basically succeeded in alienating most of the management of the Giza Plateau—Dr Zahi Hawass and his associates in the Egyptian Antiquities Organization. These three researchers have got themselves locked off the plateau. There has been a lot of acrimony, accusation and name-calling. The bottom line is that they have pretty much been locked out of any kind of investigation.

What developed out of that was a conspiracy theory—which my good friend Richard Hoagland added to—with this discovery of an illicit tunnel in the [Great] Pyramid. The tunnel is allegedly heading for a room at the end of an air shaft—which was discovered by a German robotic camera, operated by Rudolf Gantenbrink who was also ultimately asked to leave the plateau.

I have been filming over there since 1991. I have never been denied access to anything, so if there is a secret tunnel in the chambers above the King's Chamber, then why would they have given me, on two occasions, permission to take a television crew up there? We have had cameras all



Leading Edge Newspaper (LE):

Our readership will be interested in the kind of presentation of your material that you are planning to give at the February [1998] Global Sciences Congress in Florida, USA.

Boris Said (BS):

What I plan on doing at the Global Sciences Congress is to debunk some of the mystique that has been built up around Egypt and the Giza Plateau by

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over the Pyramid, and we have never been denied access or given only restricted access. But my feeling is, if you look at the plateau honestly and objectively, there are some amazing things going on.

I don't believe that there are conspiracies. There is, however, a lot of spirited competition to see who gets to announce what, and I believe that my friend, Dr Zahi Hawass, is at the forefront. He is the person who announces all the discoveries and all of the finds. He does not like the idea that foreign investigators come to Egypt to 'exploit' the treasures of Egypt. I think he sees Hancock, Bauval and John Anthony West as exploiters. I don't share that view, but I try to stay out of the line of fire, primarily because they have not precluded me from doing anything over there.

LE: So your focus in Egypt is what? We know that you were involved in producing the NBC-TV special, *Mystery of the Sphinx*, with John Anthony West.

BS: Yes, and since then I have put out a video with pieces of the mystery of the Sphinx and pieces of some other work that we did. I was over there for two years working in conjunction with a group called the Joseph Schor Foundation. It was about the search for Atlantis.

There are a lot of published reports as to what the real purpose of the expedition

was, but we were trying to find access to a room, which we believe we have identified, under the front paw of the Sphinx. That room was identified by the exploration of geophysicist/seismologist Dr Thomas Dobecki in 1991, and it was later confirmed by ground-penetrating radar in 1996.

The Egyptians have been very resistant to our suggestions that we (1) drill a hole down into the room, and (2) excavate a tunnel at the back of the Sphinx, which we

"We have also discovered a tunnel at the bottom of a well, about 120 feet down, and it is about halfway up to the Great Pyramid. We are trying to find a way to get permission to open that tunnel..."

think leads to that room. For whatever reasons, they have denied us permission to do the excavations. The bottom line is that it is their country and it is their monument. It is hard to be miffed about that. If a group of Nigerians set up shop on your front lawn and said, "We have absolute proof that Atlantis is here, under your grandfather's

grave, and we are going to dig it up," there would be trouble.

We have also discovered a tunnel at the bottom of a well, about 120 feet down, and it is about halfway up to the Great Pyramid. We are trying to find a way to get permission to open that tunnel, because we think it might lead to the Sphinx as well. That would bear out the Rosicrucian theory that the three pyramids are connected to a temple-like structure which is then connected to the Sphinx. All of this has been documented in legends, stories and the Rosicrucian records.

The problem has been getting the Egyptian Government to allow us to continue our exploration. They have a rule that says if you want to do exploration in Egypt you have to have an academic background, and an institution of higher learning has to apply for the permit.

That usually also means considerable financing, and the financing usually comes from someone like Dr Joseph Schor, someone who has an enormous personal interest in the project. I worked with him for two years. We came to a parting of the ways when he wanted to sell the show [*Secret Chamber*] to the Fox network, and Fox wanted absolute control of the subject matter. I objected to that because I thought the subject matter should speak for itself.

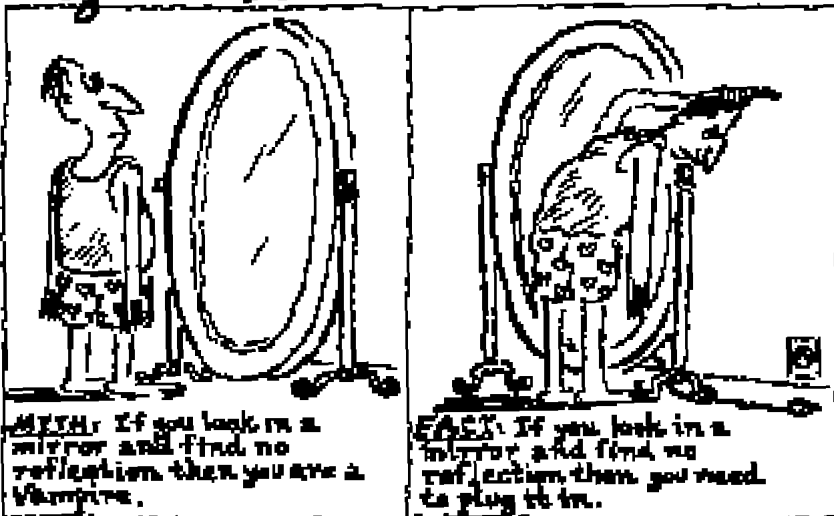
So I am now on my own. I have another sponsor, who has asked that his name not be revealed for the time being.

I have just returned from Egypt, where I was in the wake of the Luxor disaster. The Egyptian Government is now obviously desperate for good publicity, and I feel the climate might now be more conducive to my doing a television film.

What I have offered, relative to the room under the paw of the Sphinx, is for them to drill the holes and run cameras down into them—similar to the way they discovered the solar boats—and that we supply the engineering background and the funds. In return for this, we would have the exclusive right to televise.

The Egyptians' concern is: what if the Sphinx is damaged in the process? That is certainly a legitimate concern, and we are trying to get some engineering opinions so that we can guarantee them that it will not be damaged in the process. I have every hope that they are finally going to let us in there this Spring.

Myths & Facts



LE: So you recently came back from Egypt, and you met with the appropriate people?

BS: Yes. I met with several Egyptians who are representing me and helping me to put a project together which would be an Egyptian search for Egyptian history. If it turns out to be Atlantis, then that's great. I am a film-maker. I try to divorce myself from the thousand-and-one agendas that seem to find their way over to the plateau.

The other side of it is that in the eight years I spent there, I have discovered something on my own by bringing a couple of ex-NASA scientists over there. We found that there is a pattern of sonic resonance inside the King's Chamber of the Great Pyramid.

We suspect that this sonic resonance is enhanced by the entire structure and by the materials used in the structure. If that is true, then that would be evidence that there was a scientific logic employed in the building of the Pyramid which predates our knowledge of this sort by seven or eight thousand years. In other words, if the Pyramid was built as a giant resonance box, and if the choice of materials and the dimensions were carefully studied and the effects had a purpose, that would offer a lot more proof of the existence of an advanced civilisation. That would be better proof than some tablet that says "Made in Atlantis by the Atlanteans".

My feeling is that while we are seeking to get into the Hall of Records room under the Sphinx's paw, which is what the American television networks will buy and which will create the kind of funding that we need, I can sneak into the show some appropriate scientific facts about this sonic resonance which is as indicative of the existence of a highly advanced culture as tablets in the Hall of Records would be.

My talk at the Global Sciences Congress will be an effort to point out that evidence of this culture might not have been hidden or buried; maybe it is there and we just haven't recognised it. It is only recently that we have acquired the sensitive equipment that we need to record some of the sounds, because some of them are below the range of human hearing.

LE: Tell us about the tunnelling in the Great Pyramid that is the basis of a recent article in the publication *Atlantis Rising*. You are reported to have filmed the tunnel area.

BS: Above the King's Chamber there are five chambers. Four of the chambers are a little bit bigger than the King's Chamber; they are longer and wider. They are about 3½ feet high, so you can't stand up in them. The fifth chamber has a peaked ceiling. The chambers are all covered with graffiti, and the graffiti dates back to 1815. The top chamber was discovered in 1837. They are quite difficult to get to, and you have to know a little about rock-climbing to get to them.

A few years ago [1993], Rudolf Gantenbrink passed a robotic camera up one of the air shafts; I believe it was the one in the Queen's Chamber. At the end of this chamber, the camera came to what was described as "a door with bronze hinges".

There is a theory by Richard Hoagland and others that there is a room on the other side of this little door. What Hoagland is claiming is that the Egyptians have been tunnelling to reach that room.

When we were going up to investigate those chambers, there was in fact a new tunnel which was being excavated which is parallel to the long dimension of the first of the four chambers above the King's Chamber. The dirt and stone from this tunnel were being stored one floor above. Richard saw something sinister in that; I didn't. I think that by storing the rocks one chamber up, they didn't have to dispose of it.

If they had lowered the rock, they would have had to take it all the way down the

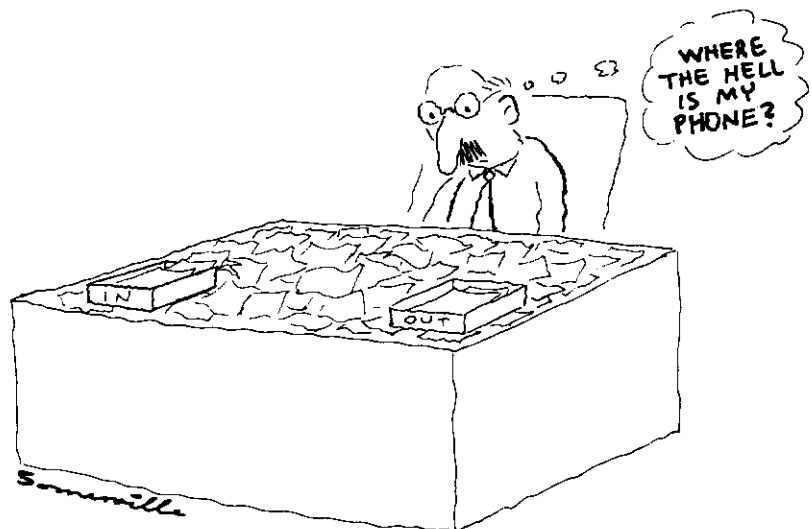
steps and all the way out of the Pyramid or else it would have interfered with the tourist flow.

They are now obviously doing more work, because there is now a 220-voltage power cord going up there and it's warm to the touch, which means it is being used for something. Are they honour-bound to tell us? No, I don't think so. It's their country.

Frankly, I think they are going to embark on a policy of bombarding the news with new discoveries because, otherwise, who would go to Egypt now? That slaughter at Luxor was colossal. It was ugly and it was scary. There are no tourists in Egypt now. There were 10 guests at Mena House and 11 at the Nile Hilton when I was there. So I think we are going to see a lot of information coming out now.

LE: Your position is that they can be tunnelling in secret, and they don't have to report it. They don't owe anyone an explanation. Is it common knowledge in the countryside that they are doing this, digging and exploring?

BS: You can make a whole big case out of it. They are tunnelling all over the plateau. They are doing it to the extent that they have the money to do it. It's common knowledge. Zahi Hawass has never said to me, in the eight years I've known him: "You can't go in there and film that, Boris." On two separate occasions I was given permission to drag a six-man crew up there. I haven't been the victim of any plots.



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LE: If they can uncover additional treasures, that will attract even more tourists. If they can uncover a Hall of Records and can figure out a way to safely open these things to the public, wouldn't they do that?

BS: I think so, and I think they are coming to it. There was a lot of question about who does the opening, who gets the credit, who gives the permission. There is a tremendous pecking order over there. That's been what has stood in our way all along.

The other thing we must understand is that they have a US\$3 billion tourist industry, and that is, I think, their primary source of dollars. Right now they are in grave danger of losing the whole thing, and that would be a national disaster.

LE: So where do things stand now as far as your proposals are concerned?

BS: I put together a group of very influential Egyptians who are interested in salvaging their reputation and the tourist industry, and they were very solicitous and very polite. We worked out a formula for proceeding. I offered them the financing in return for the film rights and asked them if they would nominate their own committee. I offered them an international engineering firm which is based in Cairo, and I have every hope that they are going to say yes. I am really quite optimistic about it. I would hope it happens in March of 1998. Hopefully it will repair some of the damage that has been done.

Robert Bauval has the attitude that because he is an engineer they owe him some kind of candour. Candour is not a word in the Egyptian language.

The whole idea of my lecture at the Global Sciences Congress will be about the simplicity of getting things done in Egypt if you're straightforward. I just want to tell about my adventures for eight years. I have discovered some amazing, incredible things.

The most important thing that was revealed in our 1993 film, *The Mystery of the Sphinx*, was pretty conclusive proof that the Sphinx is much older than anybody thought it was. I think they proved that it was damaged by water flowing down off the plateau, and that the downflow of water was at least 9,000 years ago. So that's pretty conclusive to me as a layperson.

Also, Dr Dobecki, with his seismograph, established pretty clearly that there is a very suspicious rectangular void under the left front paw of the Sphinx, right where Edgar Cayce said it would be. Now do I know whether it's there? No. The only way to know if it is there is to dig down and find out.

One of the other things that Dobecki found was a series of tunnels and voids in front of the Valley Temple, and that has since been successfully subjected to the shovel test.

The most significant thing was what an engineer named Tom Danley discovered. Tom used to work with Intersonics

Corporation; he was the one in the *Mystery of the Sphinx* who did the levitation experiments with sound.

Tom measured the Pyramid, measured the five rooms above the King's Chamber, put some huge amplifiers and woofers in the King's Chamber, created sound, measured vibratory responses in the five rooms, and created a theory. His theory is that the dimensions of the Pyramid, the materials with which the Pyramid was made and the box inside the King's Chamber all served to enhance and amplify whatever sounds were made inside the King's Chamber.

He also believes that when the wind blew across the air shafts, especially when the Pyramids were smooth in the early days, it was like blowing across the neck of a Coke bottle: it created a harmonic vibration in the chamber that was below the range of human hearing, below 16 Hz.

Tom described a certain pattern to those resonances, and the pattern or the sequence of notes described an F-sharp chord. F-sharp, according to ancient Egyptian texts, was the harmonic of the planet and, coincidentally, it is what many Native American shamans tune their sacred flutes to. So here you have 2½ million blocks piled up in Egypt, and halfway around the world you have a guy whittling on the branch of a cherry tree—and they come up with the same F-sharp resonance. Coincidence? I think not.

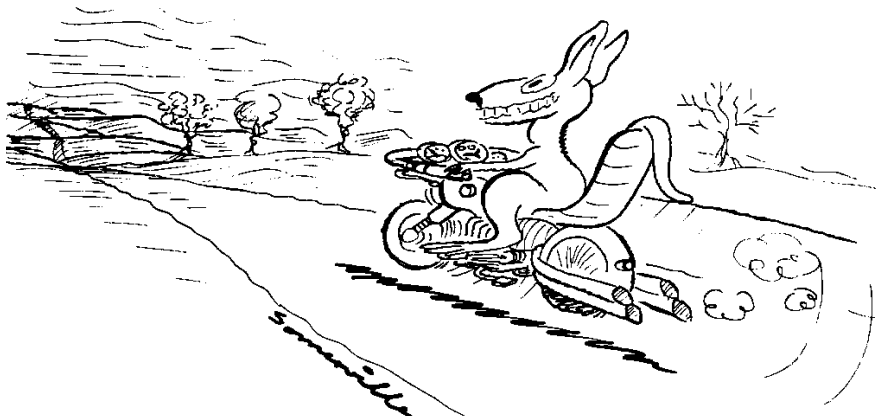
My feeling is that we are on track for something there, and I hope to get a chance to do some measurements at Palenque and at other sites in Mexico. We are hoping that there will be some sort of correlation between the vibrations in these pyramids, and I think that is just phenomenally interesting.

LE: So you are willing to offer support, including financial support, to the Egyptians, and what you want is to film whatever is found.

BS: Yes, that's what I want! That's what I do!

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A VROOM WITH A ROO